


SUJET

2020-2021

ANGLAIS

Première Technologique

ÉVALUATIONS COMMUNES

Modèle CCYC : ©DNE	
Nom de famille (naissance) : <small>(Suivi s'il y a lieu, du nom d'usage)</small>	<input type="text"/>
Prénom(s) :	<input type="text"/>
N° candidat :	<input type="text"/>
	N° d'inscription : <input type="text"/>
 <small>Liberté • Égalité • Fraternité RÉPUBLIQUE FRANÇAISE</small>	(Les numéros figurent sur la convocation.)
Né(e) le :	<input type="text"/> / <input type="text"/> / <input type="text"/>

1.1

Évaluation Commune

CLASSE : Première

VOIE : Générale Technologique Toutes voies (LV)

ENSEIGNEMENT : ANGLAIS

DURÉE DE L'ÉPREUVE : 1h30

Niveaux visés (LV) : LVA **B1-B2** LVB **A2-B1**

Axes de programme : AXE 5 FICIONS ET REALITES

CALCULATRICE AUTORISÉE : Oui Non

DICTIONNAIRE AUTORISÉ : Oui Non

Ce sujet contient des parties à rendre par le candidat avec sa copie. De ce fait, il ne peut être dupliqué et doit être imprimé pour chaque candidat afin d'assurer ensuite sa bonne numérisation.

Ce sujet intègre des éléments en couleur. S'il est choisi par l'équipe pédagogique, il est nécessaire que chaque élève dispose d'une impression en couleur.

Ce sujet contient des pièces jointes de type audio ou vidéo qu'il faudra télécharger et jouer le jour de l'épreuve.

Nombre total de pages : 4

SUJET LANGUES VIVANTES : ANGLAIS

ÉVALUATION 2 (3^e trimestre de première)

Compréhension de l'écrit et expression écrite

L'ensemble du sujet porte sur l'axe 5 du programme : **Fictions et réalités.**

Il s'organise en deux parties :

- 1. Compréhension de l'écrit**
- 2. Expression écrite**

Afin de respecter l'anonymat de votre copie, vous ne devez pas signer votre composition, citer votre nom, celui d'un camarade ou celui de votre établissement.

Toni Morrison's immortal legacy, explained in one passage.

Toni Morrison, the Nobel laureate who died Monday night at the age of 88, was widely considered to be one of the great living American writers. And an enormous part of her literary legacy was the work she did to establish and extend the black American literary canon, both in her own writing and in the work she did as an editor.

5 Morrison's status as one of the great American novelists developed late in life: When she first came up, she was considered to be one of the great black women American novelists, who was maybe not in the same league as writers who were white and male. She was ghettoized for both her race and her gender. [...]

10 Morrison herself was ambivalent about the public's focus on her race and gender. "I'm already discredited, I'm already politicized, before I get out of the gate," she told the essayist Hilton Als in 2003. But, she added, "I can accept the labels because being a black woman writer is not a shallow place but a rich place to write from. It doesn't limit my imagination; it expands it. It's richer than being a white male writer because I know more and I've experienced more."

15 Morrison believed the black American experience was worthy of aesthetic attention, and not just so that white people could learn valuable lessons about race. "I didn't want it to be a teaching tool for white people," she told Als of her work. "I wanted it to be true — not from outside the culture, as a writer looking back at it. I wanted it to come from inside the culture, and speak to people inside the culture. I wanted to reveal and raise
20 questions."

And Morrison didn't only pursue that goal in her work as a novelist. She also spent more than a decade working as an editor at Random House, where she championed the work of black authors. It was there that she helped put in place the raw material for a black American literary canon. Morrison published Gayl Jones, Toni Cade Bambara, and Angela Davis. She published the autobiography of Muhammad Ali. But perhaps her greatest legacy as an editor was compiling and publishing *The Black Book*, a lavishly¹ illustrated primary source collection that documents black American history. [...]

But in her most famous novel, *Beloved*, about an escaped enslaved woman who kills her baby daughter to prevent her from being taken by slave catchers, Morrison had to balance her tendency toward lyricism with the severity of her subject matter.

In *Beloved*, the ghost of slavery is literal and inescapable. Sethe, the desperate mother based on the historical Margaret Garner, may no longer be enslaved as the novel opens, but she can never forget what slavery as an institution did to her as a person: that it made her kill her infant daughter, Beloved.

Morrison's language is always this precise and controlled in its effects, and it is always reaching for a bigger and more indelible story. That's why her legacy — both as an editor and as a novelist — is going to outlive us all.

Constance Grady, www.vox.com, 6 August 2019

¹ generously

1. Compréhension de l'écrit (10 points)

Give an account of the text **in English**, taking into consideration the personal story of Tony Morrison (origin, career, award) and the goals she pursued in her professional life.

2. Expression écrite (10 points)

Vous traiterez **en anglais**, et en 120 mots au moins, **un sujet au choix** parmi ces deux propositions.

SUJET A

In your opinion, how can a work of fiction change society or mentalities? Give examples to illustrate your point.

SUJET B

You are a member of an English Bookclub at school and you have to deliver the opening speech about the importance of books in your life. Write the speech.